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PEGGY FROM PARIS



A MUSICAL COMEDY
IN TWO ACTS

BOOK & LYRICS BY

GEORGE ADE



MUSIC BY

WILLIAM LORRAINE.

VOCAL SCORE.



Price \$2.00 net.
6/

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*Rev. Geo. Trevel
25 June 1909
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L882 P MUSIC

"PEGGY FROM PARIS"

A Musical Comedy in a Prologue and Two Acts.

Produced under the Management of

HENRY W. SAVAGE.

Book and Lyrics by

GEORGE ADE.

Music by

WILLIAM LORAINÉ.

THE CAST.

Captain Alonzo Plummer, the village dignitary.	W. T. HODGE.	
Hon. Jabez Flanders, the village orator.	DAN BAKER.	
Walt Quackenbush, the village joker.	GOODALE DICKERMAN.	
Jim Peasley, the village station agent.	E.H. O' CONNOR.	
Lutie Plummer, the village soprano.	GUSTAVE BAKER.	
Mrs. Homer Ketcham, the village news bureau.	MINA SCHWARTZE.	
Lem Harvey, the village tenor.	CHAS. L. WELCH.	
Cicero J. Grampis, a Napoleon of the drama	FRED LENNOX.	
Captain Alonzo Plummer, of Hickory Crick.	W. T. HODGE.	
Montague Fish, a banker with a private ambition.	GEO. A. BEANE.	
Alexander Nerveen, collegian	JOHN B. PARK.	
Reginald Hickey, a useful boy.	ARTHUR DEAGAN.	
M. Homnard,	DAN BAKER.	
M. Folies-Bergere,	} Of the Franco American League }	G. DICKERMAN.
M. Bon - Bon,		E.H. O' CONNOR.
Peggy Plummer, known as Mlle. Fleurette Caramelle	HELEN BERTRAM.	
Sophie Blotz, Mlle. Caramelle's maid.	JOSIE SADLER.	
Mrs. Montague Fish, a wife	ALICE HEGEMAN.	
Lily Ann Lynch, the home-grown article.	HELEN HALE.	

Characters in the dress rehearsal of "KING JANITORO?"

King Janitorio,	MR. CICERO GRAMPIS.
A Roving Bachelor,	MR. ALEXANDER NERVEEN.
The King of Clubs,	MR. REGINALD HICKEY.
Nina,	LILY ANN LYNCH.
Herald,	} MRS. MONTAGUE FISH.
Good Fairy,	
Princess Escolta,	MISS LUTIE PLUMMER.
Princess Lunita,	MLLE. FLEURETTE CAMELLE.

Bell Boys, Amateurs, Collegians, Autograph Girls, Stage Hands, Chappies, Matrimonial
Guards, Married People, Clubmen, etc.

SYNOPSIS.

SCENE I.—ACT I.—Parlor of the Commercial Hotel, Hickory Crick Ill. The Old Time Party.
SCENE II.—The stage of the Paragon Theatre, Chicago. The getting together of the Plummers.
SCENE I.—ACT II.—Reception room of Peggy's Apartments. Auditorium Hotel.
SCENE II.—Honeymoon Terrace—The dress rehearsal of "King Janitorio?"

General Stage Director. Geo. F. Marion.
Staged by. Frank Tannerhill Jr.

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ACT I — SCÈNE I.

No 1.

Opening Chorus.

Lyric by
GEORGE ADE.Music by
WILLIAM LORAINÉ.

Moderato.

Piano.

mf

f

mf

cresc.

SOP. & ALTO.

CHORUS.

Hap - py, hap - py

Il - li - nois,

Land of milk and hon - ey,

TEN.

Hap - py, hap - py

Il - li - nois,

Land of milk and hon - ey,

BASS.

*f**f*

Where ex - ist - ence

nev - er cloy

Life is al - ways

sun - ny.

Where ex - ist - ence

nev - er cloy

Life is al - ways

sun - ny.

fz

If you ask why we are gay,

Why we sing and roy - ster,

If you ask why we are gay,

Why we sing and roy - ster,

We ob - serve this hol - i - day By feast - ing on the

oys - ter, By feast - ing on the oys - ter.

SOLO.
Moderato.

For the dain - ti - est dish, I'll tell you true. Is the

He'll tell you true. —

He'll tell you true. —

good old fashioned oys-ter stew. It's good e-nough for

The oys - ter stew. —

The oys - ter stew. —

f *p*

This system contains the first system of music. It features a vocal melody in G major (one sharp) and piano accompaniment. The vocal part has two staves, and the piano part has two staves. The lyrics are "good old fashioned oys-ter stew. It's good e-nough for". The piano part includes dynamic markings *f* (forte) and *p* (piano).

me and you. For me and you. —

It's good e-nough for me and you. Then

It's good e-nough for me and you. Then

f *f* *f*

This system continues the musical score. The vocal part has two staves, and the piano part has two staves. The lyrics are "me and you. For me and you. —". The piano part includes dynamic markings *f* (forte) and *p* (piano).

f *p* *f*

This system concludes the musical score. It features the same vocal and piano staves. The piano part includes dynamic markings *f* (forte) and *p* (piano).

whoop hoo-ray for the oys - ter stew! With home-made slaw and crack-ers too.

whoop hoo-ray for the oys - ter stew! With home-made slaw and crack-ers too.

Our voi - ces glad - ly raise In loud ac-claim and heart - y praise Then

Our voi - ces glad - ly raise In loud ac-claim and heart - y praise Then

whoop hoo-ray for the oys - ter stew! With home-made slaw and crack-ers too, Our

whoop hoo-ray for the oys - ter stew! With home-made slaw and crack-ers too, Our

glad u - nit - ed voi - ces raise In loud and heart - y

glad u - nit - ed voi - ces raise In loud and heart - y

ff *f*

SLICK GIRLS.

mf

The

Allegro. *mf*

praise.

praise.

Allegro. *f* *mf*

girls are slick in Hick - o - ry Crick, They're ver - y fly and snap - py Though

this is the land of the one - night stand We're not the least bit

yap - py We go from here most ev - 'ry year To the

state fair at Pe - - o - ry. We neer o - ver - look a

pop - u - lar book or a long con - tin - ued sto - ry.

They
They

NIFTY BOYS.

nev-er o-ver look We're
neer o'er look a pop - u - lar book or a long con - tin - ued sto - ry.

neer o'er look a pop - u - lar book or a long con - tin - ued sto - ry.

mf

nif - ty boys of Il - li - nois We've all been to Chi - caw-go We can

es - ti - mate The act - u - al weight of a - ny cow or hog - oh, We

know the tricks of
know of pol - i - ties, For that's our oc - cu - pa - tion We

don't care a cuss for feath - ers and fuss, We're a - gin all os - ten -

ta - tion.

f They don't care a cuss for feath - ers and fuss They're a -

f They don't care a cuss for feath - ers and fuss They're a -

mf They're a - gin all os - ten - ta - tion

gin all os - ten - ta - tion.

gin all os - ten - ta - tion.

mf

f

Then whoop hoo-ray for the oys - ter stew! With

f

Then whoop hoo-ray for the oys - ter stew! With

ff

f

home-made slaw and crack - ers too Our voi - ces glad - ly raise In

home-made slaw and crack - ers too Our voi - ces glad - ly raise In

loud ac - claim and heart - y praise Then whoop hoop - ray for the

loud ac - claim and heart - y praise Then whoop hoop - ray for the

oys - ter stew! With home-made slaw and crack - ers too Our glad u - nit - ed

oys - ter stew! With home-made slaw and crack - ers too Our glad u - nit - ed

voi - ces raise In loud and heart - y

voi - ces raise In loud and heart - y

praise.

praise.

No 2.

Hifalutin' Music.

Lutie and Chorus.

Lyric by
GEORGE ADE.Music by
WILLIAM LORAINÉ.

Moderato.

Piano. *f* *rallentando.*

LUTIE.

Lul - la-bies are out of date Since I went to the mu - sic school.

p

CHORUS.

Since she went to the mu - sic school.

She went to the mu - sic school. —

mf

LUTIE.

Bal - lads I can't tol - er - ate Since I went to the mu - sic school.

p

LUTIE.

The

Since she went to the mu - sic school.

She went to the mu - sic school. —

mf

p

on - ly songs that will do for me Are the kind that hit the top - most C, They're

pitched in the op - er - at - ic key.

She's been to the mu - sic school. —

She's

The first system of a musical score. It consists of four staves. The top staff is a vocal line in B-flat major (two flats). The lyrics are "pitched in the op - er - at - ic key." followed by a rest. The second staff is another vocal line, with lyrics "She's been to the mu - sic school. —" and a long note. The third staff is a vocal line with the lyric "She's" and a rest. The fourth staff is a piano accompaniment in B-flat major, featuring chords and a melodic line. The key signature has two flats (B-flat major).

L'istesso tempo.

Hark! oh, heark-en to each word.

been to the mu - sic school. —

This is where we get it good.

The second system of the musical score. It consists of four staves. The top staff is a vocal line in B-flat major, with lyrics "Hark! oh, heark-en to each word." and a rest. The second staff is another vocal line, with lyrics "been to the mu - sic school. —" and a long note. The third staff is a vocal line with the lyric "This is where we get it good." and a rest. The fourth staff is a piano accompaniment in B-flat major, featuring chords and a melodic line. The key signature has two flats (B-flat major).

L'istesso tempo.

The third system of the musical score. It consists of four staves. The top staff is a vocal line in B-flat major, with lyrics "This is where we get it good." and a rest. The second staff is another vocal line, with lyrics "This is where we get it good." and a rest. The third staff is a vocal line with the lyric "This is where we get it good." and a rest. The fourth staff is a piano accompaniment in B-flat major, featuring chords and a melodic line. The key signature has two flats (B-flat major).

ad lib. *rall.*

I can war-ble like a bird Ah! Ah!

Ver - y good.

sfz *p* *rall.*

Tempo di Valse.

LUTIE.

Pay at - ten - tion to my meth - od

f *p*

tr *tr*

It's quite the thing O'er the lit - tle quar - ter notes I grace - ful - ly

tr *tr*

swing For my voice is high - ly ra - ted, I've had it cul - ti -

va - ted This is the kind that I love to sing.

mf

Ah! for the time when I'm on the stage And press and pub - lic both u -

p

nite in say - ing that I am the rage. Hast-en the day when

I have my fling For I will show them all that I can sing. _____

sfz

ff accel. *a tempo.* *ff*

Pay at-ten-tion to my meth-od It's quite the thing O'er the lit-tle quar-ter notes I

Note her meth-od, It's quite the thing Quar-ter notes she

Note her meth-od, It's quite the thing Quar-ter notes she

f

tr

grace-ful - ly swing For my voice is high - ly ra-ted, I've had it cul-tiv-

grace-ful - ly swings High-ly ra - ted is her

grace-ful - ly swings High-ly ra - ted is her

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one sharp) with a trill (tr) over the first measure. The lyrics are "grace-ful - ly swing For my voice is high - ly ra-ted, I've had it cul-tiv-". The second and third staves are piano accompaniment, with the second staff having lyrics "grace-ful - ly swings High-ly ra - ted is her" and the third staff having lyrics "grace-ful - ly swings High-ly ra - ted is her". The fourth staff is the bass line of the piano accompaniment.

cresc.

a - ted This is the kind that I love to sing, My voice is ra - ted

voice This is the kind that she loves to sing Her voice is ra - ted

voice This is the kind that she loves to sing Her voice is ra - ted

cresc.

The second system of the musical score consists of four staves. The top staff is a vocal line with a crescendo (cresc.) marking. The lyrics are "a - ted This is the kind that I love to sing, My voice is ra - ted". The second and third staves are piano accompaniment, with the second staff having lyrics "voice This is the kind that she loves to sing Her voice is ra - ted" and the third staff having lyrics "voice This is the kind that she loves to sing Her voice is ra - ted". The fourth staff is the bass line of the piano accompaniment, with a crescendo (cresc.) marking.

ff

cul - ti - va - ted, It's quite the thing And I know that I

ff

cul - ti - va - ted It's quite the thing And we know that she,

ff

cul - ti - va - ted It's quite the thing And we know that she,

ff

rall.

can sing.

she can sing.

she can sing.

rall.

rall. *ff accel.*

sfz

No 3.

Finale.

Allegro.

Piano. *f*

Good - bye,

CHORUS.

Good-bye, good-bye, Per - haps you'll ne'er re -

Good-bye, good-bye, Per - haps you'll ne'er re -

f

turn You're go - - ing far, so far a - way Where

turn You're go - - ing far, — so far a - way Where

one from the west, though he does his best Is rat - ed as a

one from the west, though he does his best Is rat - ed as a

jay, jay, jay. Good - bye, good - bye, if

jay, jay, jay. Good - bye, good - bye, if

mon - ey you've to burn Per - haps they'll let you

mon - ey you've to burn Per - haps they'll let you

stay — You'll live in style For a

stay — You'll live in style For a

f

lit - tle while if on - ly you can pay, pay,

lit - tle while if on - ly you can pay, pay,

pay If on - ly you — can — pay.

pay If on - ly you can pay.

rall - en-tan-do.

a tempo.

fz

The Regular Limited Train.

No 4.

Plummer and Chorus.

Moderato.

Piano *f*

Till voice.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a forte (f) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a section marked 'Till voice.' in a lighter, piano (p) dynamic.

It's been my dream of joy su-preme To ride in plush and vel-vet splen-dor,
I must con-fess, when I un-dress I do as-sume a strange po-si-tion,

p

The first system of the vocal and piano accompaniment. The vocal line is in a soprano register, with lyrics written below the notes. The piano accompaniment is in the same key and time, with a piano (p) dynamic. The piano part consists of chords and moving lines in both hands.

Par-lor car for a swell tail-end-er On the reg-u-lar lim-it-ed
Up-per berths a— tough prop-o-si-tion On the reg-u-lar lim-it-ed

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the harmonic support with various chordal textures.

train. ——— E-lec-tric bell right un-der your nose, A
train. ——— Next morn get down the best that you can, But

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment features a prominent sustained chord in the left hand and a melodic line in the right hand.

por - ter to come and brush your clothes, An up - per berth for a
when you — crawl from your di - van, Your foot comes down on a

nights' re - pose, On the reg - u - lar lim - it - ed train. —
trav' - ling man On the reg - u - lar lim - it - ed train. —

CHORUS.

The reg - u - lar, the fast lim - it - ed train. —
The reg - u - lar, lim - i - ty, im - i - ty, lim - i - ty, reg - u - lar lim - it - ed train. —
The reg - u - lar, the lim - it - ed train. —

f a tempo.

REFRAIN.

Biff! Bang! A mile a min - ute, No oth - er meth - od of

trav - el is in it, I want to go shoot - ing and scoot - ing and toot - ing A -
2. rip - ping and zip - ping and tip - ping A -

way on the beau - ti - ful reg - u - - lar Lim - i - ty,

im - i - ty, im - i - ty, reg - u - lar lim - it - ed train. —

f *unis.*

CHORUS.

Biff! Bang! a mile a min-ute, No oth - er meth-od of trav-el is in it I

Biff! Bang! a mile a min-ute, No oth - er meth-od of trav-el is in it I

want to go shoot-ing and scoot-ing and toot - ing A - way on the beau-ti - ful reg - u -

rip-ping and zip - ping and tip - ping A -

want to go shoot-ing and scoot-ing and toot - ing A - way on the beau-ti - ful reg - u -

rip-ping and zip - ping and tip - ping A -

- lar Lim - i - ty, im - i - ty, im - i - ty, reg - u - lar lim - it - ed train. —

- lar Lim - i - ty, im - i - ty, im - i - ty, reg - u - lar lim - it - ed train. —

fz *D.S.*

Opening Chorus.

Lily and Female Chorus.

No 5a

Moderato.

Piano.

mf

The piano introduction consists of four measures. The right hand plays a melody in G-flat major (one flat) with a 6/8 time signature. The left hand provides a harmonic accompaniment with chords and single notes. The first measure starts with a half note G-flat, followed by quarter notes A-flat, B-flat, and C. The subsequent measures continue the melodic and harmonic development.

SOP.

What ho! ev-'ry sto-ry must have a be-gin-ning, That's why we are sing-ing to

ALTO.

This section contains the vocal entries for the Soprano and Alto parts, accompanied by the piano. The vocal staves are marked 'SOP.' and 'ALTO.' respectively. The lyrics are: 'What ho! ev-'ry sto-ry must have a be-gin-ning, That's why we are sing-ing to'. The piano accompaniment continues with a melody in the right hand and chords in the left hand, marked with a forte 'f' dynamic.

you ——— We'll own that were maid - ens both win-some and win-ning Con-

This section continues the vocal and piano accompaniment. The vocal staves continue the lyrics: 'you ——— We'll own that were maid - ens both win-some and win-ning Con-'. The piano accompaniment provides a steady harmonic support with a consistent melodic line in the right hand and chordal accompaniment in the left hand.

fess-ion that's can-did but true. — We tell of beau - - ty
 beau - ty and style
 We al-ways must tell of our beau-ty and style And ad -

p *cresc.*

flirt and to be-guile
 And to flirt and be-guile So that all may know, we're not plain or slow,
 mit we know how to flirt and be-guile

cresc.

Gay and free we must be.

f *mf* *ff rall*

We Are the Principals.

No 5b

Lily.

Piano. Moderato.

The piano introduction is in 2/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics range from *f* (forte) to *rall.* (rallentando).

SOLO.

The vocal solo is in 2/4 time, key of B-flat major. The melody is written on a single staff with lyrics underneath. The piano accompaniment is in 2/4 time, key of B-flat major, with a moderate tempo. The dynamics range from *mf* (mezzo-forte) to *f* (forte).

'Tis a sin-gu-lar fact that to o-pen an act, We must do a hoop-la cho-rus. While as

ev-'ry one knows, we must ca-per in rows And wink at the crowd be-fore us. We have

come to the days of the mu-sic-al plays With the girl as a vi-tal fac-tor For the

gay cor-y-pee now is hav-ing her day She's more of a card than the ac-tor.

rit.

Moderato.

They may call us the cho-rus But we are the prin-ci-pals, Were

ff *p*

Allegretto.

prin-ci-pal at-trac-tion and at-tract-ing is our forte. The men seem to a-dore us And

tr

say were the prin-ci-pals. The per-sons men-tioned on the bill are

rall. *a tempo*

our sup-port.

SOP.

They may call us the cho - rus But we are the prin-ci - pals We're

ALTO.

rall. ff *a tempo.*

The men seem to a-dore us And

prin-ci - pal at - trac-tion and at - tract-ing is our forte.

mf

say we're the prin-ci - pals The per-sons men-tioned on the bill are our sup - port.

The per- sons men-tioned on the bill are our sup - port.

sfz *sfz*

I Like You, Lil, For Fair.

No 6.

Tempo di Valse.

Voice.

Piano.

f

I thought I was wise to the whole bunch o'
When I caught a flash - me, the real Fox - y

mf

fair - ies Not one o' the lot could put me to the bad I'd
Quil - ler, Thinks I to me - self Lil - y Ann you're all right I

min - gled a lot with your Mauds and your Car - ries If
says to the gang: "Watch me stroll up an kill 'er I'll

one tried to kid she was sor - ry she had But ev - 'ry fly
cop out that prin - cess She's mine from to - night" But say when I

mug gets it soon - er or la - ter I know that this cal - i - co
tried to get new wit' Miss Lil - y She come back so hard, me Ka -

game is no cinch Since I met at the ten, twent an' tìr - ty, tìe -
zing! to the mat An — now In as tame as a cloth - in' store

- a - ter The cause of me trou - ble Miss Lil - y Ann Lynch.
Wil - lie She's got me trained prop - er, take my word for that.

REFRAIN.

Lil I like you, Lil I do, I don't mind

tell - 'in' this to you It's no case o' string - in' Lil For you've

got me wing - in; Still I like you, Lil, for fair. fair.

No 7.

We're True To The College Days.

Words by
WM D NESBIT.

Alexander and Students.

Music by
WILLIAM LORAINÉ.

Moderato.

Piano.

The piano introduction is in 6/8 time, marked Moderato. It features a treble and bass staff. The treble staff begins with a forte (f) dynamic and contains a series of eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes.

The first vocal entry is on a single staff. The lyrics are: "There are no days like the good old days When we were col - lege All o'er the world you will find the boys Who shared our joy and". The piano accompaniment continues below, with a piano (p) dynamic marking.

The second vocal entry continues the melody. The lyrics are: "chums; — The mem - o - ry of the fun and frays - To woe. — Their hearts hold the ech - o of the noise We". The piano accompaniment features longer note values and some ties.

The third vocal entry concludes the phrase. The lyrics are: "us for - ev - er comes. — We met in the best of made so long a - go. — Back to the cam - pus they". The piano accompaniment provides a steady harmonic support.

con-rade-ship, And life was a song and jest, With
go in dreams, Though paths may lie east or west. They

rous-ing yell ev-er on the lip, For those days were the best.
see the days with the gold-en gleams, The days that were the best.

rall.

REFRAIN.
Andante moderato.

Rare old, fair old col-lege days, The days that were best of

all. With foot-ball hair And a sol-emn stare, And a

brand new yell each fall. _____ Nev - er to bed 'till the

town was red, Or while wed a cub to haze. _____ We've for -

rall. got - ten the looks of the must - y books, But we're true to the col - lege

rall.

days, We're true to the col - lege days. _____

TENORS.

STUDENTS.

Rare old, fair old col - lege days, The days that were best of

BASSES.

mf

pp

pp

all. With foot - ball hair And a sol - emn stare, And a

best of all.

brand new yell each fall. Nev - er to bed 'till the

town was red, Or while we'd a cub to haze. _____ We've for -
cub to haze.

rall. *mf* *pp*
got ten the looks of the must - y books, But we're true to the col - lege
f *pp*
mf
rall. *f* *pp*

days, We're true to the col - lege days. _____
rall. *D C.*

No 8.

Art.

Grampis and Chorus.

Lyric by
GEORGE ADE.Music by
WILLIAM LORRAINE.

Allegro.

Piano.

ff

The piano introduction consists of two systems of music. The first system is in 2/4 time, marked 'Allegro' and 'Piano'. The right hand features a melody with eighth and sixteenth notes, while the left hand plays a bass line with eighth notes and chords. The second system continues the melody and bass line, ending with a 'rit.' (ritardando) marking.

Moderato.
GRAMPIS.

From my ear - li - est youth I longed for the day, When each high bill-board would display, My
Dur - ing all my ca - reer my great - est suc - cess When I came out in ev - ning dress, And
As — songs come and go, it's not ver - y strange, Each sea - son brings an - oth - er change And

The piano accompaniment for the first line of lyrics is in 2/4 time, marked 'Moderato'. The right hand plays a melody with eighth notes, and the left hand plays a bass line with eighth notes and chords. The tempo is marked 'Moderato' and the instrument is 'GRAMPIS'.

name in let - ters three feet tall, As a star at - trac - tion at the old town hall. For
sang "the Wa - bash far a - way, Mid the sy - ca - mores and scent of new-mown hay." "Lou -
state-hood songs were soon for - got, When we took up with the coon-song tom-my-rot. Just

The piano accompaniment for the second line of lyrics continues the melody and bass line from the first line. It is in 2/4 time, marked 'Moderato'. The right hand plays a melody with eighth notes, and the left hand plays a bass line with eighth notes and chords.

those were the days when the black-face king Would tick - le the tam-bo while he'd sing A
i - si - an - a Lou, "My Ken-tuc - ky Home", Or "Back to Vir-gin - ia let me roam" Old
now we pre-fer to in - dulse in praise, Of the Black - town set, the ma - ny ways In
good old Bil - ly Em - er - son song, To the tap - ping heels of the hap - py throng.
Mis - sis - sip' and Al - a - bam', Are the fav - rite themes of the vo - cal ham.
which the char - coal lov - er tries, To be num - ber one with a girl named Lize.

№1. After 1st. Verse only.
Moderato.

The daf - fo - dil and the hon - ey - suck - le too, For - get - - me - not and vi - o - let
blue. I plucked them all and gave them to you, My lit - tle sweet-heart Nell.

Allegro.

Now it all comes un - der the head of art, As a first-part moke I

mf

got my start. When I ran - a-way from home With the Hav - er - lys to roam I did it

in the cause of art, I did it in the cause of art. _____

f

CHORUS.

He did it in the cause of art. _____

He did it in the cause of art. _____

f

f

D.S.

TENORS.
Fond mem-o - ry re - verts to - day To child - hoods home so far a - way, To

BASSES.
dar - ling old Ne - bras - ka, The state where I was born. I was born My

old birth place I see once more The mort - gage that it al - ways wore A -

mid the oats, the tim - o - thy, The clo - ver and the corn.

p

rit.

rall.

rall.

Allegro.
GRAMPIS.

Now it all comes un - der the head of art, For I know the songs that

mf

reach the heart. When I sang this touch-ing lay Of the state near I - o - way, I did it

f

in the cause of art, I did it in the cause of art. —

f

f

CHORUS.

He did it in the cause of art. —

He did it in the cause of art. —

f

f

D.S.

No 9.

My Emmaleen.

Moderato. No 3. After 3rd. Verse only.

Piano. *f*

§ Moderato.

§ *Till voice.* *p*

Let de boat swing down de
I can say to all mah

rib - ber Ah! swing, ah! swing a - way. Can't af-ford to leave mah
trou - bles Ah! fly, ah! fly a way When I'm sit-ting by mah

ba - by, So heah I'm gwine to stay. All de
on - ly That's whar I'd like to stay. Got a

coons a-long de wa-ter-front am try-in! Foh to steal mah Em-ma-voice as sweet as New Or-leans mo-las-ses An' I'll gam-ble you aint

leen. To dis-lo-cate mah hap-py home An' grab dis col-ored queen. seen. Such in-can-des-cent 'lec-tric eyes As those of Em-ma - leen.

REFRAIN.
Moderato.

Lov-ey, my dov-ey, dov-ey dove Ham-bone can't com- pare.

Pep-per-mint and win-ter-green Not so sweet as Em-ma-leen.

So sweet as Em - ma, my Em - ma - leen.

So sweet as Em - ma - leen - a, leen - a, my Em - ma - leen.

CHORUS.

f Lov-ey my dov - ey, dov-ey dove, Ham-bone can't com - pare.

f Lov-ey my dov - ey, dov-ey dove, Ham-bone can't com - pare.

f

Pep - per-mint and win - ter - green, Not so sweet as Em-ma-leen.

Pep - per-mint and win - ter - green, Not so sweet as Em-ma-leen.

So sweet as Em - ma, my Em - ma - leen.

So sweet as Em - ma, my Em - ma - leen.

So sweet as Em - ma - leen - a, leen - a, my Em - ma - leen.

So sweet as Em - ma - leen - a, leen - a, my Em - ma - leen.

D.S.

No 10.

The Girl Who Comes in From the West.

DUET.

Lyric by
GEORGE ADE.

Lutie and Grampis.

Music by
WILLIAM LORAINÉ.

Tempo di Valse.

Piano *f*

LUTIE

Like a breath from the flow - er strewn prai - rie _____ Like a breeze from the
If you speak to this bash - ful young crea - ture _____ She will blush such a

p

wood - land far _____ With a smile that is mod - est - ly
ro - sy hue _____ If the game of flir - ta - tion you'd

tr

GRAM.

mer - ry _____ And a wink like the twink of a star _____ She
teach her _____ She will say: "Go a - way, oh, please do" _____ I've

comes to this great wick - ed cit - y And tim - id - ly
heard that some girls in the cit - y Are in - clined to be

watch - es the show Of win - ing and din - ing and
e - qual - ly shy But you girls are true girls and

so - cial out - shin - ing She longs to get in - to the go.
there are but few girls, Ap - peal to a man such as I.

REFRAIN.
LUTIE.

GRAM.

The girl who comes in from the West She's not just the same as the

LUTIE.

rest _____ She's nev - er fin - i - oal, haugh - ty or cyn - i - cal,

GRAM.

LUTIE.

That's why I like her the best _____ Her man - ner is some -

GRAM.

what de - mure, And yet she knows how to al - lure _____ I don't mind con -

LUTIE.

The girl who comes in from the West. _____

fess - ing That she sets me guess - ing The girl who comes in from the West. _____

rall. *D.C.*

No 11.

Welcome Chorus.

Tempo di Mazurka.

Piano *ff*

CHORUS.

ff

Wel-come! wel-come! Fair Mam'-

ff

What we real-ly think of

selle Though in French we can - not tell We are not

selle Though in French we can - not tell We are not

The musical score is written for piano and voice. The piano part begins with a 3/4 time signature and a key signature of one sharp (F#). It features a lively Mazurka tempo. The chorus enters with the lyrics 'Wel-come! wel-come! Fair Mam'-' in English and 'selle Though in French we can - not tell We are not' in French. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

you We're not up in "par - ley - voo?"

up In "par - ley - voo?" But still we will, oh!

up In "par - ley - voo?" But still we will, oh!

beau-ti - ful co - quette Ex-claim "bon jour" Mam'selle Fleu-rette. "Bon jour Mam'-

beau-ti - ful co - quette Ex-claim "bon jour" Mam'selle Fleu-rette. "Bon jour Mam'-

selle, Dear Mam'-selle Fleu - rette *rall.* Wel-come, Mam'-selle, Mam'selle Fleu - rette.

selle, Dear Mam'-selle Fleu - rette Wel-come, Mam'-selle, Mam'selle Fleu - rette.

rall.

No 12.

Gay Fleurette.

Peggy and Chorus

Lyric by
GEORGE ADE.Music by
WILLIAM LORAINÉ.

Allegro.

Piano. *f*

Tempo di Valse.
PEGGY.

She is a dam - sel who's known as a Mam' - selle Her home — la
You see her dai - ly, all decked out so gai - ly, Up - on the

belle Pa - ree. _____ Men flock a - bout her They
bou - - le - vard. _____ Such — a — sen - sa - tion! Her

can't do with - out her They mur - mur "Mon cher - ie!" _____
new worth cre - a - tion, Ten thous - and francs a yard. _____

So cap-ti - vat-ing The beaux pal-pi - tat-ing, Tell of their love so burn - ing.
 She's al-ways smil-ing Be- witch-ing, be- guil-ing, Queen of the art of act - ing.

Cap - ti - vat-ing The beaux tell of love, Of ——— love so burn-ing,
 Al - ways smil-ing She's queen of the art, Queen ——— of the act-ing

Cap - ti - vat-ing The beaux pal-pi - tat-ing, Tell of ——— love that burns.
 Al - ways smil-ing She's witch-ing, be - guil-ing, She's queen ——— of the art.

CHORUS.

Cap - ti - vat-ing, Pal - pi - tat-ing, Beaux pal-pi - tat-ing Tell her of their love.
 Al - ways smil-ing, Witch-ing, guil-ing, She is the queen of the art of act - ing.

Dear-est Fleur-ette Do not be a co - quette For you this heart is yearn - ing.
 Dear-est Fleur-ette Do not leave us yet We find you most dis - tract - ing.

rall.

REFRAIN.
rall. *a tempo.*

Your heart is gone when you meet her Gay Fleur -

p

rall. *a tempo.*

ette No oth-er maid en is sweet - er Gay

rall. *a tempo.*

Fleur - - ette Hum-bly you beg and en-treat her

rall.

Pride of all Pa - ree Mam'selle be - lieve me Don't

try to de - ceive me Fleur-ette I love but thee.

rit. e cresc.

When you meet her Gay Fleur - ette, —

f *rall.* *a tempo.*

Your heart is gone when you meet her Gay Fleur - ette, —

f

Your heart is gone when you meet her Gay Fleur - ette, —

f

She has won your heart

No one's sweet - er Gay Fleur - - ette. —

rall. *a tempo.*

No oth - er maid-en is sweet - er Gay Fleur - - ette. —

No oth - er maid-en is sweet - er Gay Fleur - - ette. —

None is sweet - er

Hum-bly you beg and en-treat her Pride of all gay Pa-ree, —

rall. *a tempo.*

Hum bly you beg and en-treat her Pride of all Pa-ree, —

Hum bly you beg and en-treat her Pride of all Pa-ree, Pride of all Pa-ree,

Mam'-selle do not de-ceive me Fleur-ette I love but thee. —

Mam'selle be-lieve me Don't try to de-ceive me Fleur-ette I love but thee. —

Mam'selle be-lieve me Don't try to de-ceive me Fleur-ette I love but thee. —

rall. *D.S.*

No 13.

Finale I.

Principals and Chorus.

Allegro. *GRAM. Recit.* *Moderato.*

Most en-tranc - ing for-eign la-dy We are

ff *mf*

PEGGY.

hon-ored by your pres - ence here to - day. Mer - ci, Mon-sieur, You

PLUM.

are so ver - y good, I'd make a lit - tle speech in Eng - lish if I could That

mf *mf*

Allegro.

HAR.

Oh!

PEGGY (to Alex.)

A -

voice!

that

face!

I

must

be

go -

ing

mad.

That

Allegro.

wot an 'ap - py day, I've found my dear old dad. _____

las! un - hap - py day I've lost my dad. _____

voice! that face I must be go - ing mad. _____

f

That

f

That

f

CHORUS.

PEGGY. HAR.

My voice! My face! He thinks he's go - ing mad. Oh!

ALEX.

Your voice! Your face! He thinks he's go - ing mad.

voice! that face! He must be go - ing mad. Oh!

voice! that face! He must be go - ing mad. Oh!

f

GRAM.

wot an 'ap - py day, I've found my dear old dad. And

what a hap - py day, She's found her dear old dad.

what a hap - py day, She's found her dear old dad.

Quasi recit.

now a lit - tle tri - bute to this love - ly queen of song. —

And

And

p

f

Detailed description: This system contains the first four measures of a musical piece. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are 'now a lit - tle tri - bute to this love - ly queen of song.' followed by a long dash. The piano accompaniment consists of two staves (treble and bass clefs). The first three measures show the piano playing chords in the right hand and single notes in the left hand. The fourth measure features a more active piano part with a melodic line in the right hand and a bass line in the left hand, marked with a forte (*f*) dynamic.

now a lit - tle tri - bute to this love - ly queen of song. —

now a lit - tle tri - bute to this love - ly queen of song. —

ff

Detailed description: This system contains the next four measures of the musical piece. The vocal line continues with the same lyrics. The piano accompaniment continues with chords and single notes. The final measure of the system features a more active piano part with a melodic line in the right hand and a bass line in the left hand, marked with a fortissimo (*ff*) dynamic.

PRINCIPALS.

Allegro. rall. *a tempo.*

Vive la! Vive la! Love - ly queen of song, Wit - ness this ad - mir - ing

Allegro. f rall. *a tempo.*

rall.

throng When you sing a French - y song. — We sus - pect that

rall.

a tempo.

it's a tri - fle wrong Then all our hearts to you be - long. —

a tempo. *ff* *v v v v* *^ ^ ^ ^*

CHORUS.

ff

Vive la! Vive la! Love - ly queen of song, Wit-ness this ad-mir-ing throng When you

ff

Vive la! Vive la! Love - ly queen of song, Wit-ness this ad-mir-ing throng When you

ff a tempo.

sing a French-y song. We sus-pect that it is wrong, When you sing a

sing a French-y song. We sus-pect that it is wrong, When you sing a

Moderato.
PLUM
p I am

French-y song, Wit-ness this ad - mir-ing throng, Our hearts to you be - long.

French-y song, Wit-ness this ad - mir-ing throng, Our hearts to you be - long.

Moderato.
rail. *p*

(Indicating Peggy.)

in a whirl, I'd swear this girl is the one I came to town to

coll voce.

(Indicating Har.)

see, — Oh! can it be true That such as you Could be of a - ny kin to

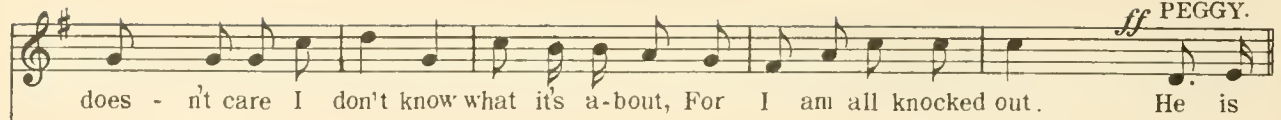
(Indicating Peggy.)

me? The one that I'd call my own is stand - ing there, She does-n't seem to know me and she

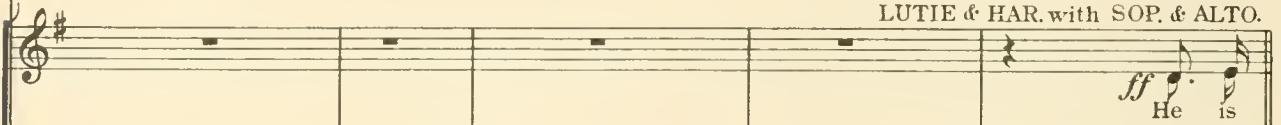
Ha, ha!

Ha, ha!

Tempo
di Marcia.
ff PEGGY.



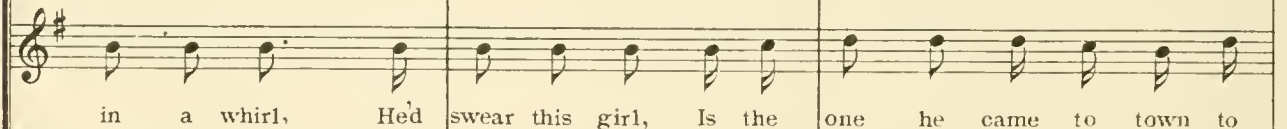
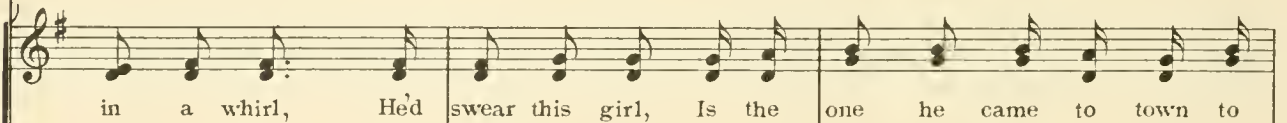
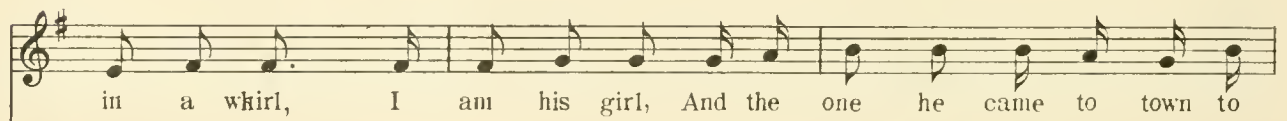
LUTIE & HAR. with SOP. & ALTO.



ALEX. & FISH. with TEN.



GRAM. & REG. with BASS



see. It could ne'er be true that such as you, Of

see. Oh! can it be true that such as you Of

see. Oh! can it be true that such as you Of

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "see. It could ne'er be true that such as you, Of" for the first staff, "see. Oh! can it be true that such as you Of" for the second and third staves, and "see. Oh! can it be true that such as you Of" for the fourth staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

a - ny kin to him could be. Ah! _____

a - ny kin to him could be? But the one that he would call his own Does - n't

a - ny kin to him could be? But the one that he would call his own Does - n't

The second system continues the musical piece. It includes a vocal staff with a melodic line and a piano accompaniment. The lyrics are: "a - ny kin to him could be. Ah! _____" for the first staff, "a - ny kin to him could be? But the one that he would call his own Does - n't" for the second and third staves, and "a - ny kin to him could be? But the one that he would call his own Does - n't" for the fourth staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A fermata is placed over the "Ah!" line.

I do real - ly care. He knows not what it's
 seem to know and does - n't care. He knows not what it's
 seem to know and does - n't care. He knows not what it's
 seem to know and does - n't care. He knows not what it's

8

Moderato.

all a - bout For he is all knocked out. ____
 all a - bout For he is all knocked out. ____
 all a - bout For he is all knocked out. ____

6/8

Moderato.

all a - bout For he is all knocked out. ____
 all a - bout For he is all knocked out. ____
 all a - bout For he is all knocked out. ____

6/8 *ff* *rahl.*

LUTIE & PEGGY.

COLLEGE BOYS.

Dear col - lege days, the best of

Rare old, fair old col - lege days, The days that were best of

all.

all With foot - ball hair And a sol - emn stare And a

best of all

Yell each fall.

brand new yell each fall. Nev - er to bed 'till the

Or while they'd a cub to haze.

town was red, Or while we'd a cub to haze. We've for -

cub to haze.

rall. got - ten the looks of the *f* *mf* The books.

mus - ty books. But we're

rall. *f* *mf*

They're true to the col - lege days.

true to the col - lege days, We're true to the col - lege days.

rall.

Allegro.

Tempo di Valse.

p PEGGY.

CHORUS.

Your heart is gone when you

p She has*p* She has*p*

Allegro.

Tempo di Valse.

*f**p*

meet her, Gay Fleur - - ette.

your heart Gay Fleur - - ette.

your heart Gay Fleur - - ette.

Gay Fleur - ette there is

First system of the musical score. The vocal line (treble clef) has a key signature of one sharp (F#) and a common time signature. The lyrics are: "No oth - er maid - en is sweet - er Gay Fleur -". The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a simple bass line. The system ends with a repeat sign.

No oth - er maid - en is sweet - er Gay Fleur -

No maids' sweet - er Gay Fleur -

No maids' sweet - er Gay Fleur -

Second system of the musical score. The vocal line continues with the lyrics: "ette Hum - bly you beg and en - treat her". The piano accompaniment continues with chords and a bass line. The system ends with a repeat sign.

ette Hum - bly you beg and en - treat her

ette. You en - - treat her

ette. You en - - treat her

None is sweet - er

Pride of all Pa - ree. _____ Mam'-selle be - lieve me Don't

Gay Fleur - - - ette. _____ Mam'-selle be - lieve me Don't

Gay Fleur - - - ette. You en - treat her. Mam'-selle be - lieve me Don't

The first system of the musical score is written in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line has three staves: the top staff for the main melody, and two lower staves for a duet or solo part. The piano part has two staves. The lyrics are: "Pride of all Pa - ree. _____ Mam'-selle be - lieve me Don't". The piano part includes the lyrics "Gay Fleur - - - ette. _____" and "Gay Fleur - - - ette. You en - treat her. Mam'-selle be - lieve me Don't".

try to de - ceive me Dear Mam - selle Fleur - ette. _____

try to de - ceive me Dear Mam - selle Fleur - ette. _____

try to de - ceive me Dear Mam - selle Fleur - ette. _____

The second system continues the musical score. It features the same vocal and piano parts. The lyrics for the vocal line are: "try to de - ceive me Dear Mam - selle Fleur - ette. _____". The piano part has the same lyrics as the first system. The system concludes with a piano solo section marked "rall. e cresc." (rallentando e crescendo).

LUTIE & PEGGY.

When *ff* *rall.* you meet *a tempo.* her Gay Fleur - -
 Your heart is gone when you meet her Gay Fleur - -
ff *rall.* *a tempo.*
 Your heart is gone when you meet her Gay Fleur - -
rall. *a tempo.*
 Your heart is gone when you meet her Gay Fleur - -
ff

ette. No *rall.* one's sweet *a tempo.* er,
 ette. No oth - er maid - en is sweet - - er,
rall. *a tempo.*
 ette No oth - er maid - en is sweet - - er,
rall. *a tempo.*
 ette No oth - er maid - en is sweet - - er,
 She has won your heart

rall. *a tempo.*

Gay Fleur - - ette You en - - Hum - bly you beg and en - None is sweet - er

rall a tempo.

rall a tempo.

rall a tempo.

rall a tempo.

The image displays a musical score for the song "The Rose Tree." It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are: "treat her Pride of all gay Pa - ree. Pride of all Pa - ree." The score is written in G major (one sharp) and 2/4 time. The piano part features a simple harmonic accompaniment with chords and single notes. The vocal parts are arranged in a four-part setting, with the Soprano and Alto parts having lyrics and the Tenor and Bass parts having lyrics. The score is presented on a single page with a decorative border.

Mam' - - selle, Do not de - ceive me Fleur-ette I
rall.
Mam'-selle be - lieve me Don't try to de - ceive me Fleur-ette I
rall.
Mam'-selle be - lieve me Don't try to de - ceive me Fleur-ette I
rall.

love__ but thee. _____ thee. _____
love__ thee. _____ thee. _____
love__ thee. _____ thee. _____
a tempo. *ff*
rall.

No 14a

Opening.

Moderato.

Piano.

Entrance.

No 14b

Chappies, Managers and Autograph Girls.

Allegro.

Piano.

Piano introduction in D major, 2/4 time. The music is marked *f* (forte) and *cresc.* (crescendo). It consists of a series of eighth and sixteenth notes in both hands, building up in volume.

CHAPPIES.

How

First system of the vocal entrance for the Chappies. The vocal line is in D major, 2/4 time, starting with a whole rest followed by a half note G. The piano accompaniment is in D major, 2/4 time, marked *mf* (mezzo-forte) and *p* (piano). It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

doth the bus - y gild - ed youth im - prove each shin - ing hour? — Like

Second system of the vocal entrance. The vocal line continues with the lyrics "doth the bus - y gild - ed youth im - prove each shin - ing hour? — Like". The piano accompaniment continues with the same rhythmic pattern.

lit - tle but - ter - flies for-sooth, We flit from flow'r to flow'r. We

Third system of the vocal entrance. The vocal line continues with the lyrics "lit - tle but - ter - flies for-sooth, We flit from flow'r to flow'r. We". The piano accompaniment continues with the same rhythmic pattern.

toil not neith-er do we spin, We sim- ply spend pa- rent- al tin, And the

on- ly work we ev- er do Is to work pa- pa and ma- ma too. We

don't do a thing and nev- er could Ex- cept pa- pa and we do him good.

MANAGERS.

The

gen - tle muse who rules the stage Is one of our la - dy friends— The

pub - lic taste we quick - ly gauge; And we make it serve our ends.— When

Shake-speare fails we try our luck With the rag-time queen and Mo - bile buck, For the

sweet-est mu - sic ev - er heard Is the clink, clink, gold - en chinks, The

sweet - est mu - sic in the land, And the on - ly kind we un - der - stand.

Listesso tempo. CHAPPIES. How
MANAGERS. The

doth the bus - y gild - ed youth im - prove each shin - ing hour? Like
gen - tle muse who rules the stage is one of our la - dy friends. The

lit - tle but - ter - flies, for - sooth we flit from flow'r to flow'r, We
pub - lic taste we quick - ly gauge, And we make it serve our ends When

toil not neith-er do we spin, We sim - ply spend pa - rent - al tin, And the

Shakes-peare fails we try our luck with the rag-time queen and Mo-bile buck, For the

on - ly work we ev - er do is to work pa - pa and ma - ma too We

sweet - est mu - sic ev - er heard is the clink, clink, gold - en chink's The

don't do a thing and nev - er could, Ex - cept pa - pa and we do him good.

sweet - est mu - sic in the land. And the on - ly kind we un - der - stand.

(Entrance of Autograph Girls.)
Moderato.

87

First system of the piano introduction. The music is in D major (two sharps) and 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p misterioso* and *mf*.

Second system of the piano introduction, continuing the melodic and harmonic themes from the first system.

Third system of the piano introduction, concluding the instrumental prelude.

AUTOGRAPH GIRLS.

First system of the vocal entry for the Autograph Girls. The melody is in D major and 2/4 time. The lyrics are: "Hush! hush! Look out for us, Were camp-ing on their trail. With -". The piano accompaniment is marked *p*.

Second system of the vocal entry. The lyrics continue: "out a doubt we'll seek them out, And land them with - out fail. Like the". The piano accompaniment continues with chords and moving lines.

hun - ter who stalks his wa - ry prey, We cap-ture ce - leb - ri - ties

ev - 'ry day. We round them up with a scorn-ful laugh.

Stand and de - liv - er your au - to - graph. The

CHORUS.

Your au - to - graph.

rose is red and the vi - o - let's blue Su - gar is sweet and so are you, If

I am thine, then you are mine. If you love me as

I love you, No knife can cut our love in two. You'll find it in the au-to-graph

al - bum!

DANCE.

f

p

p

Scherzando.

1.

2.

f

No 15.

Henny.

Sophie and Chorus.

Lyric by
GEORGE ADE.Music by
WILLIAM LORAINÉ.

Moderato.

Piano introduction in 2/4 time, marked Moderato. The music features a treble and bass staff. The treble staff begins with a forte (f) dynamic and includes a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

First line of the song. The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are: "One day I went to a Saen-ger-fest On the banks of the dear old Rhine I My Hen-ny he was a chub-by boy And his eyes they were ba-by blue. For". The piano part features a melody in the right hand and a bass line in the left hand.

Second line of the song. The vocal melody continues in the treble staff, and the piano accompaniment continues in the bass staff. The lyrics are: "wore a badge up-on my breast Of the Swein-burg Turn-Ve-rein The months he was my pride and joy And I thought his love was true. One". The piano part continues with a similar accompaniment style.

band was play-ing a lieb-er tune And the mu-sic was soft and sweet I
 night I strolled in the pub-lic park For I hoped to find Hen-ny there I

heard the sound of that bas- soon And my heart be- gan to beat. My
 heard from out the woods so dark That old fa- mil- iar air My

colla voce.

Hen-ny played a So- lo That day on the beau- ti- ful Rhine And
 Hen-ny played a So- lo That night on the beau- ti- ful Rhine And

mf
a tempo.

rall.

while he played hi- lee, hi- lo He won this heart of mine. —
 seat- ed close be- side him was A la- dy friend of mine. —

rall.

REFRAIN.

92

Tempo di Valse.

Hen - ny, oh, Hen - ny come to me A - cross the wet and sal - ty sea.
Hen - ny, oh, Hen - ny what a blow, My la - dy friend she stole my beau.

I'm long-ing for the hap - py day When I can hear my Hen - ny play:
Weep-ing and sad I turned a - way And as I went I heard him say:

I
My

Bassoon Solo.

lost my heart when I heard that tune That Hen - ny played on his big bas - soon.
heart was broke when I heard the tune That Hen - ny played on his big bas - soon.

N^o 16.

When He's Not Near.

DUET.

Alexander and Peggy.

Lyric by
GEORGE ADE.Music by
WILLIAM LORAINÉ.

Moderato.

Piano. *f*

The piano introduction is in 2/4 time, marked *Moderato*. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass line starts with a whole rest, followed by a half note G3, and then a series of chords and single notes. The piece ends with a *rall.* (rallentando) marking and a final chord.

PEGGY.

Oh, why does jeal-ous men sus-pect there's some-thing wrong, When he's _____ not
The rule of love, it seems to me, should work both ways, When he's _____ not

The vocal melody for Peggy's first line is in 2/4 time, marked *p* (piano). It begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The melody ends with a half note G4.

ALEX.

near? _____ Be-cause he's learned that wom-an will not pine for long When
near. _____ A girl in grief and sol-i-tude should spend her days When

The vocal melody for Alex's first line is in 2/4 time. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The melody ends with a half note G4.

PEGGY.

he's _____ not near. _____ Of course it's un-der-stood That the
he's _____ not near. _____ While man may have the right to go

The vocal melody for Peggy's second line is in 2/4 time. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The melody ends with a half note G4.

man is al - ways good He's se - date, well be - haved, nev - er
out and call each night On an - oth - er at - trac - tive young

ALEX.

fear. He nev - er is at - trac - ted by a
dear. Be - lieve me, man up - on no oth - er

si - ren song, When she's not near.
girl will gaze, When she's not near.

REFRAIN.
PEGGY.

ALEX.

A nian will nev - er trust a maid When he's not near But

that's not ver - y strange, for a wom - an's heart may change, When he's — not

PEGGY.
near. — He won - ders if her love's sin - cere — When

PEGGY.
he's — not near. — But though he's as - sailed by doubt, He

ALEX.
But though he's as - sailed by doubt, by doubt He

ne'er can find her out, When he's — not near. — *D.C.*

ne'er can find her out, When he's not near, When he's not near. — *D.C.*

No 17.

The Dear Old Farm.

Lutie, Harriet, Grampis, Alexander, Reginald, Plummer & Lily.

Lyric by
GEORGE ADE.Music by
WILLIAM LORAINÉ.

Moderato.

Piano. *f*

PLUM. GRAM.

Sing of the fields of clo-ver hay, The pas-ture where the lamb-kins play On the dear old
Hark! to the pound-ing on the door, Get up! it's near-ly half past four On the dear old
Sing of the joys of coun-try board, And drink-ing wa-ter from a gourd, On the dear old

p

LUTIE & HAR. HAR. LUTIE.

farm, On the dear old farm. The snow white bloom of ap-ple trees A fra-grance lends to
farm, On the dear old farm. You cur-ry the horses and feed the stock, And do a days work by
farm, On the dear old farm. Nice fruit and milk on ev-'ry hand, They buy it in the

ALEX. & REG.

On the dear old farm. —
On the dear old farm. —
On the dear old farm. —

GRAM & PLUM.

f *p*

LUTIE & HAR.

ALEX.

ev - 'ry breeze On the dear old farm, On the dear old farm. Oh, leave the ci - ty
 six o' clock On the dear old farm, On the dear old farm. Per - haps you think it's
 cit - y canned On the dear old farm, On the dear old farm. One weeks e - nough to

On the dear old farm.
 On the dear old farm.
 On the dear old farm.

REG.

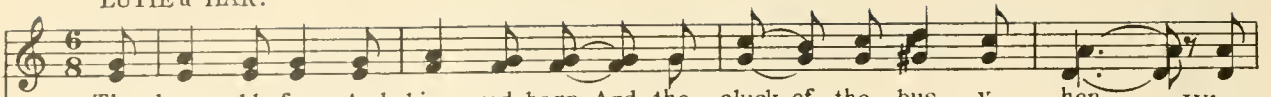
LUTIE & HAR.

and its noise Come to the qui - et coun - try joys, On the dear old farm, On the dear old farm.
 lots of fun At nine P. M. your work is done, On the dear old farm, On the dear old farm.
 put you wise And make you sore on moth - er's pies, On the dear old farm, On the dear old farm.

On the dear old farm.
 On the dear old farm.
 On the dear old farm.

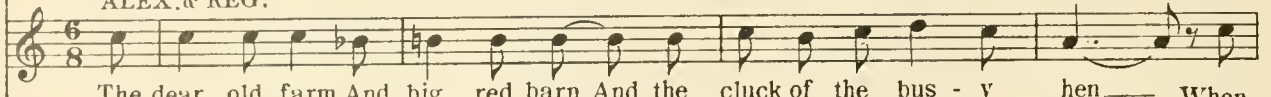
REFRAIN.

LUTIE & HAR.



The dear old farm And big red barn And the cluck of the bus - y hen — When—
 The dear old farm It has no charm— Ex - cept in the ru - ral play — You're
 The dear old farm With meals so warm When it's nine - - ty and a half — You

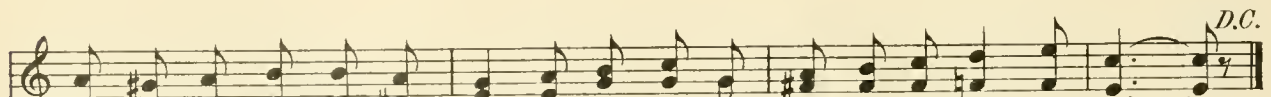
ALEX. & REG.



The dear old farm And big red barn And the cluck of the bus - y hen — When—
 The dear old farm It has no charm— Ex - cept in the ru - ral play — You're
 The dear old farm With meals so warm When it's nine - - ty and a half — You

GRAM. & PLUM.

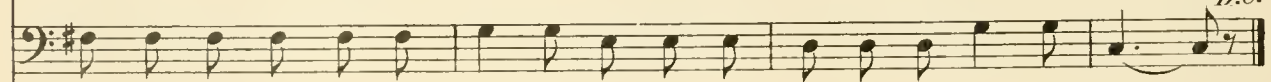




ev - er I think of the milk to drink Then I want to go back a - gain. — *D.C.*
 ver - y near dead when you get to bed And the mat-tress is stuffed with hay. —
 feel ver - y nice when you ask for ice And they give you the mer - ry laugh. —



ev - er I think of the milk to drink Then I want to go back a - gain. — *D.C.*
 ver - y near dead when you get to bed And the mat-tress is stuffed with hay. —
 feel ver - y nice when you ask for ice And they give you the mer - ry laugh. — *D.C.*




4

PLUM — If you desire society
 GRAM — You must attend a kissing bee
 On the dear old farm
 ALL — On the dear old farm.
 HAR — Each dance is just a plain quadrille
 LUTIE — Of popcorn you may eat your fill
 On the dear old farm
 ALL — On the dear old farm.
 ALEX — Then drive through mud some six feet deep
 REG — Which gives you just an hour to sleep
 On the dear old farm
 ALL — On the dear old farm.
 REFRAIN.
 ALL — The dear old farm
 You can't keep warm
 When summer days have fled
 If you'd live till spring
 You must do one thing
 Wear your overcoat in bed.

5.

PLUM — On evenings you enjoy yourself
 GRAM — The checker board comes from the shelf
 On the dear old farm
 ALL — On the dear old farm.
 HAR — The hired man makes a move or two
 LUTIE — And makes a monkey out of you
 On the dear old farm
 ALL — On the dear old farm.
 ALEX — It is the best of all his jokes
 REG — A checker-game with city folks
 On the dear old farm
 ALL — On the dear old farm.
 REFRAIN.
 ALL — The dear old farm
 Is a false alarm
 With checkers at night to play
 The move you'd like
 Is down the pike
 To the city far away.

No 18.

The Janitor.

Grampis and Chorus.

Lyric by
GEORGE ADE.Music by
WILLIAM LORAINÉ.

Allegro.

Piano. *f*

The piano introduction is in 2/4 time, marked 'Allegro'. It features a treble and bass staff. The treble staff begins with a series of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A forte 'f' dynamic is indicated.

Moderato. GRAMPIS.

The Shah of Per - sia on his throne, he

Till voice.

The vocal line for Grampis begins with a whole note rest, followed by a series of eighth notes. The piano accompaniment continues with chords and moving lines. A 'Till voice.' instruction indicates the piano part continues until the vocal entry. A piano 'p' dynamic is marked at the start of the piano accompaniment for this section.

is - nt one, two, three, With the ty - rant of the fam - 'ly a -

The vocal line continues with eighth notes. The piano accompaniment provides a steady harmonic support with chords and moving lines.

part - ment Your Do - dos and your Su - lu Sul - tans don't stack up with me I'm the

The vocal line continues with eighth notes. The piano accompaniment provides a steady harmonic support with chords and moving lines.

gen'-ral boss of ev'-ry blamed de-part-ment. No man can call his home his own If

he lives in a flat For in me you may be - hold the lord and

mas - ter All modes of per - se - cu - tion I have

got down ver - y pat And all op - po - si - tion meets with sure dis - as - ter If a

ten-ant wish-es to give a ball, If a la-dy de-sires to make a call, If they

want to sit up aft-er ten Or en-ter-tain a few bach-e-lor men, If they

want the el-e-va-tor to run In the still of night at the hour of one, If they

play the pi-a-no when it's late Or if hub-by goes for a qui-et skate, He must

hum-bly come with his hat in hand. And

CHORUS.

He must hum-bly come with his hat in hand.

He must hum-bly come with his hat in hand.

f

get a per-mit from me, do you see? And get a per-mit from me. —

The

The

f

p

f

jan - i - tor, the jan - i - tor That's what a jan - i -
 jan - i - tor, the jan - i - tor That's what a jan - i -

tor is for; If you live in a flat, You must
 tor is for; If you live in a flat, You must

take off your hat To the high and might - y jan - i - tor.
 take off your hat To the high and might - y jan - i - tor.

Nº 19.

Sweet Married Life!

Grampis and Chorus.

Lyric by
GEORGE ADE.

Music by
WILLIAM LORAINÉ.

Allegro.

Piano.

There was a time in days of yore When mar-riage was no joke And
But now we find a won-d'rous change Our rules are not so strict, When
If you don't like your mar-ried lot You have a swift re - course, Just

pa - tient wives in meek - ness wore The mat - ri - mo - ni - al yoke . Be -
mar - ried folks their dates ar - range So they will not con - flict . But
drop a nick - el in the slot And take out a di - vorce . Then

night - ed wo - man fond - ly tried To hon - or and o - bey And
 still in spite of all they do When pa's out with the boys The
 if the sec - ond one you choose With you does not a - gree You

girl - hood van - ished for the bride Up - on her wed - ding day. —
 chan - ces are he'll run in - to The part - ner of his joys. —
 ask the judge to cut you loose And hunt for num - ber three. —

REFRAIN.
 Moderato.

Oh! mar - ried life! — Sweet mar - ried life! —
 Oh! mar - ried life! — Sweet mar - ried life! —
 Oh! mar - ried life! — Sweet mar - ried life! —

Just try it once or twice, You'll find it ver - y nice,
 It does - n't wor - ry her, Ac - ci - dents will oc - cur,
 If wi - fey proves a bore Cheer up! there's plen - ty more,

Oh, mar - ried life! _____ Sweet mar - ried life! _____ Go
 Oh, mar - ried life! _____ Sweet mar - ried life! _____ She
 Oh, mar - ried life! _____ Sweet mar - ried life! _____ The con -

home once a week just to call on your wife In this twen - ti - eth cen - tu - ry
 can't call him down if she meets him up - town In this twen - ti - eth cen - tu - ry
 nu - bi - al yoke is a pop - u - lar joke In this twen - ti - eth cen - tu - ry

life! _____
 life! _____
 life! _____
 SOP. & ALTO.

Mar - ried life! _____ Mar - ried life! _____

TEN.

Mar - ried life! _____ Mar - ried life! _____

BASS.

CHORUS.

f *mf*

rall. *a tempo.*

home once a week just to call on your wife In this twen-ti-eth cen-tu-ry life. _____
 can't call him down if she meets him up-town In this twen-ti-eth cen-tu-ry life. _____
 nu-bi-al yoke is a pop-u-lar joke In this twen-ti-eth cen-tu-ry life. _____

rall. *a tempo.*

f

Oh, mar - ried life! _____ Sweet mar - ried life! _____

f

Oh, mar - ried life! _____ Sweet mar - ried life! _____

f

Just try it once or twice, You'll find it ver - y nice

Just try it once or twice, You'll find it ver - y nice

Go
She
The con -

Oh, mar - ried life! Sweet mar - ried life!

Oh, mar - ried life! Sweet mar - ried life!

home once a week just to call on your wife In this twen - ti - eth cen - tu - ry
can't call him down if she meets him up - town In this twen - ti - eth cen - tu - ry
nu - bi - al yoke is a pop - u - lar joke In this twen - ti - eth cen - tu - ry

life. _____
 life. _____
 life. _____

Go
 She
 The con-

mar - ried life! _____ mar - ried life! _____
 mar - ried life! _____ mar - ried life! _____

f

mf rall. *f* *a tempo.* %

home once a week just to call on your wife In this twen-ti-eth cen-tu-ry life. —
 can't call him down if she meets him up-town In this twen-ti-eth cen-tu-ry life. —
 nu - bi - al yoke is a pop - u - lar joke In this twen-ti-eth cen-tu-ry life. —

mar - ried life! —
 mar - ried life! —

mf rall. *f* *a tempo.* %
D.S.

No 20.

Lunita.

A SERENADE.

Peggy and Female Chorus.

Lyric by
GEORGE ADE.Music by
WILLIAM LORAINE

INTRO.
Moderato

Piano.

Life is short and youth so brief a span.
Man may wait too long all fan - cy free,

mf a tempo.

p

Years flit by and, ah! so sad — the man; All be - reft of love and
Smil - ing with dis - dain at such — as we When at last he's pin - ing

spurned by fate; Then, ah then, 'twill be too late.
for — a mate; Then, ah then, 'twill be too late.

In the gold - en sea - son of the spring, Dance and sing, Have your fling.
While the flame of life is burn - ing high, Bright the eye, Soft the sigh,

mf

Come, fair youth, while Cu - pid leads the way. Love while yet you may. —
Seek, fair youth, the pleas - ant prim - rose way. Love while yet you may. —

p

REFRAIN.

Love is life oh! do not spurn it.

p - mf

Love was meant for you, dear, I'll be con-stant, do not fear. For

youth is spring The time for love, dear.

Lu-ni-ta waits to claim your love to-day. day.

1 2

No 21.

Come To The Club To-night.

. Reginald and Male Chorus.

Lyric by
GEORGE ADE.Music by
WILLIAM LORAINÉ.

Piano. Moderato

mf misterioso.

 The piano introduction is in 2/4 time, marked 'Moderato' and 'mf misterioso'. It features a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble staff is characterized by eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes.

This system continues the piano introduction from the previous system, maintaining the same musical notation and key signature.

REG.

Where the high-balls grow and the pool-balls roll And the smoke hangs thick a -
We're the mer - ry crew of the one call two And the po - ker known as

p

 The vocal entry for Reginald begins with the lyrics 'Where the high-balls grow and the pool-balls roll'. The piano accompaniment is marked 'p' (piano) and features a steady eighth-note bass line.

bove ——— Ev'- ry chap we know is a right good soul Of the
stud ——— And we pass the buck while we crowd our luck And we're

 This system continues the vocal melody and piano accompaniment. The lyrics continue with 'bove ——— Ev'- ry chap we know is a right good soul Of the stud ——— And we pass the buck while we crowd our luck And we're'.

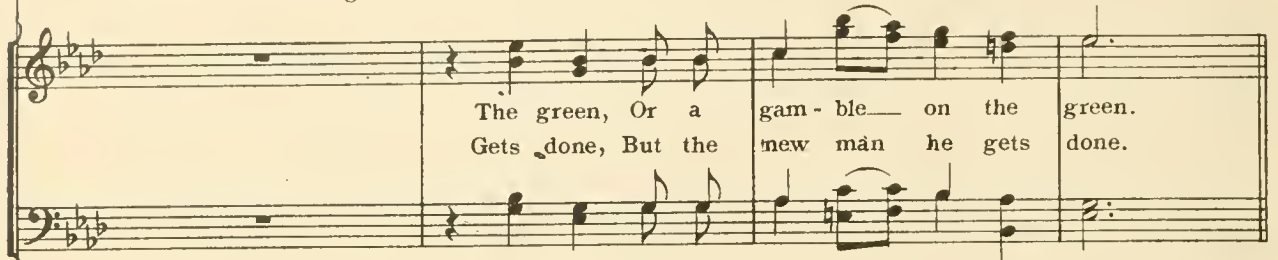
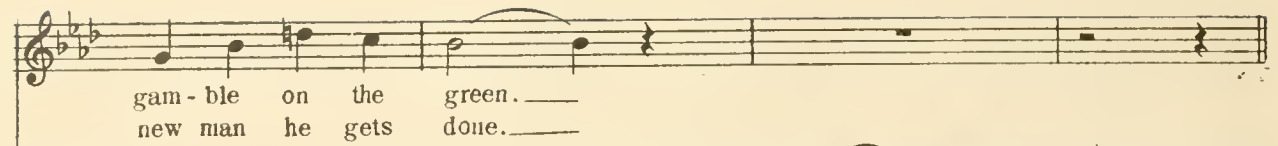
dead - game kind we love. _____ In this
al - ways out for blood. _____ Though we

MALE CHORUS.

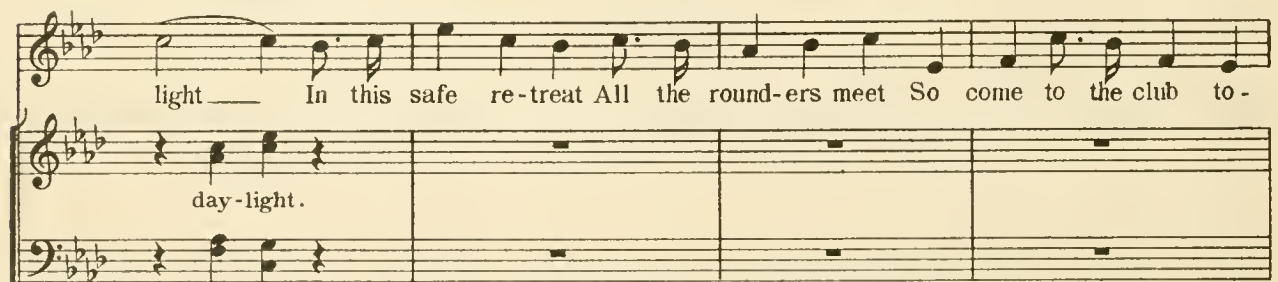
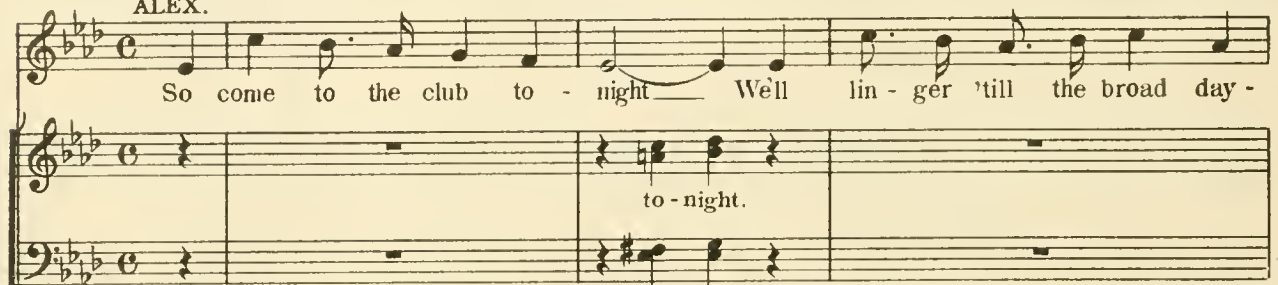
We love, Of the dead - game kind we love.
For blood, And we're al - ways out for blood.

safe re - treat where no pet - ti - coats dare To dis - turb our joy se -
may in - sist it's a gen - tle - man's game That we mere - ly play for

rene All the round - ers meet for a mid - night tear Or a
fun Not a chance is missed, 'tis a down right shame But the



Tempo di Marcia.
ALEX.



night. So come to the club to - night We'll

So come to the club to - night, to - night We'll

f

lin - ger till the broad day - light In this safe re - treat All the

This safe re - treat

lin - ger till the broad day - light, day - light. In this safe re - treat All the

This safe re - treat

round - ers meet So come to the club to - night. All round - ers meet.

round - ers meet So come to the club to - night. All round - ers meet.

PTLP Review:

✓ Brittle

◦ Acid Free

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PEGGY FROM PARIS. PIANO-VOCAL SCORE. NY.



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